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## THE SIMILES OF HORACE

(Concluded from page 128)

### E. From Slaves

1. A slave in general—Ep. 1.16.63.
2. A slave's dress—S. 1.1.97.
3. A slave girded and bustling—S. 2.6.107.
4. Runaway slave of a priest, sated with sacred cakes—Ep. 1.10.10.

### F. From Persons Engaged in Various Occupations

1. A rustic carrying a lamb—Ep. 1.13.12.
2. An auctioneer rallying a throng to buy—A. 419<sup>58</sup>.
3. A teacher enticing children with pastries to learn their lessons—S. 1.1.25-26<sup>59</sup>.
4. A copyist, not pardoned if he persists in the same mistake—A. 354-355.
5. A lyrist, laughed at if he persists in the same mistake—A. 355-356.
6. A dancer
  - a. Impersonating now a Satyr, now the Cyclops—Ep. 2.2.124-125<sup>60</sup>.
  - b. Playing second actor in a mime—Ep. 1.18.14.
7. The actor Fufius acting Ilione's part, asleep, deaf to call—S. 2.3.60-62<sup>61</sup>.

<sup>58</sup>Fiske (458: see note 34, above) thinks that this simile is "clearly borrowed" from Lucilius, 1282-1283.

<sup>59</sup>This simile seems to be reminiscent of one in Lucretius 1.936-938: *sed veluti pueris absinthia taetra medentes cum dare conantur prius oras pocula circum contingunt mellis dulci flavoque liquore*. . . . See the article by W. A. Merrill, *The Influence of Lucretius on Horace* (University of California Publications in Classical Philology 1 [1905], 111-112). Fiske (239-244: see note 34, above) connects it with Lucilius, 565-566: *pen<i>culamento ver<i> reprehendere noli ut pueri infantes faciunt mulierculam honestam*. He links it also with Juvenal 14.205-209: *Ille tuo sententia semper in ore versetur, dis atque ipso Iove digna poeta, 'Unde habes quærit nemo, sed oportet habere'. Hoc monstrant vetulae pueris repentibus assae, hoc discunt omnes ante alpha et beta puellae*. But the chief obvious point of connection between the three passages which Fiske brings together is the fact that they all relate to young children. Lucilius, however, is saying 'Do not clutch the trailing robe of a respectable woman, as small children do', presumably with a backward glance, which Fiske apparently misses, at the simile in Homer, *Iliad* 16.7-10; Juvenal is saying that old nurses teach children while they are still creeping, before they learn their abc's, that they ought to get money, regardless of the source; Horace, like Lucretius, is speaking of sweetening an otherwise unpalatable experience of childhood. The scene in Juvenal is obviously a nursery scene, while in Horace it seems to be a school for somewhat older children. It is impossible to determine just what the scene is in Lucilius, but it need not be closely localized. Lucilius may mean merely 'Do not keep teasing a woman to pay attention to you, as a child does'. The woman would seem to be a woman of respectable station at least, as evidenced by *honestam* and by her trailing robe, suggested possibly by the woman's fine robe in Homer (*Iliad* 16.7-10).

<sup>60</sup>The Satyr and the Cyclops were both in love with Galatea.

<sup>61</sup>In a play of Pacuvius, Ilione was to be aroused by the spirit of her murdered son, but Fufius, who had been drinking, failed to awake. See Cicero, *Disputationes Tusculanae* 1.44, *Academica* 2.88, *Pro Sestio* 126; Hyginus, *Fabulae* 109.

8. Hired mourners, louder in lament than those who mourn sincerely—A. 431-432<sup>62</sup>.

9. A magician—Ep. 2.1.213.

### G. From Military Life

1. A general, with talent called forth by misfortune—S. 2.8.73.
2. A man fleeing from foe—S. 1.3.9-10.
3. A prisoner of war—S. 1.3.89.

### H. From Sports and Pastimes

1. A hunter pursuing a hare—C. 1.37.18-20; S. 1.2.105-107<sup>63</sup>.
2. A fowler, intent on birds, falling into a well—A. 458-459.
3. A swimmer, extent of surface out of water—E. 5.35-36<sup>64</sup>.
4. A charioteer, urging horses hard upon their victors—S. 1.1.114-116<sup>65</sup>.
5. Guests at a banquet
  - a. A poor fellow-tribesman carrying cap and sandals awkwardly—Ep. 1.13.15.
  - b. Going away sated—S. 1.1.119<sup>66</sup>.

### I. From Subjective Experiences

1. The attitude of parents
  - a. A father's attitude toward his son's defects—S. 1.3.43-44.
  - b. A mother wanting child to excel her—Ep. 1.18.26-27.
2. Experiences of pleasure or pain
  - a. Displeasure at thick ointment, cakes made with Sardinian honey, and music off time—A. 374-376.
  - b. Lack of pleasure in paintings for a person with sore eyes, in warm wrappings for a person with gout, in the lyre for sorely stuffed ears—Ep. 1.2.52-53.
  - c. Pleasure in song (*carmen*)—S. 2.2.94.
3. Experiences of fear  
Fearing those afflicted with leprosy, jaundice, or lunacy—A. 453-456.
4. Greece remembering Castor and Hercules—C. 4.5.35-36.

<sup>62</sup>An echo, surely, of Lucilius, 954-955 *mercede quae conductae flent alieno in funere praeficae multo et capillos scindunt et clamant magis*. . . . Compare Aesop, *Fable* 369. Ovid draws similes from various manifestations of mourning (*Heroides* 10.137; *Metamorphoses* 1.706-707, 6.531-532).

<sup>63</sup>This passage is a quotation from Callimachus's epigram in *Anthologia Palatina* 12.102.

<sup>64</sup>. . . quantum exstant suspensa mento corpora. For the swimmer in a simile see Moschus 2.47.

<sup>65</sup>Compare Vergil, *Aeneid* 5.146-147; *Georgics* 1.512-514.

<sup>66</sup>Apparently an echo of Lucretius's simile in 3.938. See Merrill, 113, however, for further possible sources (see note 59, above).

5. Time seeming long: the night to man with false mistress, the day to laborers, the year to children under restraint—Ep. 1.1.20–22.
6. A sick man's dreams—A.7.
- J. From Persons Engaged in Religious Observances
  1. Carrying offerings and sacred objects<sup>67</sup>.
    - a. An Attic virgin carrying sacred objects of Ceres—S.2.8.13–14.
    - b. A person carrying Juno's emblems—S.1.3.10–11.
  2. From persons under the spell of Bacchus
    - a. From a Bacchant
      - (1) Roused by the *tympanum*—C.3.15.10<sup>68</sup>.
      - (2) Spell-bound, looking over the Hebrus—C.3.25.8–12.
    - b. From the Edonians revelling—C.2.7.25–26.
  3. From the Corybantes, clashing cymbals in frenzy—C.1.16.8–9.
  4. From the Salii dancing—C.1.36.12, 4.1.28.
- K. From Miscellaneous Experiences
  1. A man in anger pushing a contrary ass over a cliff—Ep.1.20.14–16.
  2. Men lost in a forest, in vain trying different ways out—S.2.3.48–51.
  3. A debtor avoiding creditor who bores him—S.1.3.86–89<sup>69</sup>.
  4. Abstaining from over-eating when alarmed by death of neighbor—S.1.4.126–127.
  5. A man in a stupor suddenly assaulting doctor—S.2.3.30.
  6. Having a pain shift from one place to another—S.2.3.28–29.
  7. A person continually joking and jesting—S.1.1.23<sup>70</sup>.
  8. Showing respect or deference—S.2.5.92.
  9. Trusting secrets to friends—S.2.1.30–31.
  10. Death
    - a. Its certainty—C.2.18.29–32<sup>71</sup>.
    - b. Preferable to disgrace—C.4.9.50.

#### V. SIMILES DRAWN FROM THE OBJECTS AND THE MATERIALS OF CIVILIZED LIFE

##### A. From Metals

1. In general, their value—Ep.1.10.39.

<sup>67</sup>*Καὶ ἑρμῆς* occur in a simile in Hermippus, Fragment 26 (Koch, *Comicorum Atticorum Fragmenta*, 1.236).

<sup>68</sup>Compare Vergil, *Aeneid* 4.301–303.

<sup>69</sup>The creditor is a contemporary Ruso, otherwise unknown.

<sup>70</sup>The precise meaning of this simile is open to question, although the point which Horace is making seems clear. He has been speaking humorously, and, as he starts to turn to a more serious vein, he says, 'Not to run on in jest as those who run off their jokes continually . . .'. Several commentators, including Heindorf, think, from the use of the word *buccas* above (21), that Horace has in mind the Atellan farce, in which the character Bucco figures. Orelli thinks that he may be referring to certain professional entertainers at dinner, the *aretalogoi*, who would naturally get off their jokes *circulis in plateis* as well. Lejay quotes Cicero, *Ad Atticum* 14.14.1 *ioca sua plena faciliarum . . . risisse me*. Morris, with a modern turn, translates by "like a writer for the comic papers". On the whole, it seems better to take the passage in a general sense rather than assume any specific implication.

<sup>71</sup>Homer uses the figure of death in similes, but with a different point of comparison, in *Odyssey* 13.80, 17.500.

#### VI. SIMILES DRAWN FROM THE GODS

##### A. From Jove

1. His supreme greatness—C.1.12.17–18.
2. His superior wisdom—Ep.1.1.106.

##### B. From Apollo, Liber, and Cybele, Inspiring Frenzy—C.1.16.5–7.

##### C. From a Lar—S.2.5.14.

#### VII. SIMILES DRAWN FROM MYTHICAL OR LEGENDARY CHARACTERS AND STORIES

##### A. From the Dragon's Brood at Colchis and at Thebes—C.4.4.63–64.

<sup>72</sup>Merrill (124; see note 59, above) thinks this passage reminiscent of Lucretius 5.113. Apollonius of Rhodes draws a simile from the radiance of gold (4.729), Ovid, from its value (*Metamorphoses* 8.79, *Ars Amatoria* 2.299).

<sup>73</sup>Pebbles look like crystals in Theocritus 22.39.

<sup>74</sup>Compare Pindar, *Pythia* 2.82.

<sup>75</sup>Specific statues in bronze occur in a simile in Ovid, *Epistulae*

*Ex Ponto* 4.1.31–36.

<sup>76</sup>This is the first appearance of paintings in a simile. Ovid draws similes from specific paintings in *Metamorphoses* 10.515–517 and in *Epistulae Ex Ponto* 4.1.29–36.

<sup>77</sup>Lucretius draws a simile from the aroma of wine in 3.221.

<sup>78</sup>See Apollonius, *Argonautica* 2.600. Vergil also draws similes from the swiftness of the arrow (*Aeneid* 5.242, 10.248, 12.856–858). See also Ovid, *Metamorphoses* 7.775–777, 10.588.

<sup>79</sup>Ovid draws a simile from inflating a bladder or goat skin (*Metamorphoses* 15.303–305).

- B. From Men of the Golden Age—E.2.2.  
 C. From Orpheus, Charming the Trees with his Lyre—C.1.24.13-14<sup>80</sup>.  
 D. From Bellerophon, a Good Horseman—C.3.12.8.  
 E. From Icarus—C.2.20.13.  
 F. From the Heracles Myths  
 1. Heracles seeking victory at great hazard—C.3.14.1-2.  
 2. Heracles slaying the Hydra—C.4.4.61-62<sup>81</sup>.  
 3. The heat of the garment smeared with Nessus's blood—E.3.17-18, 17.30-31.  
 G. From Ganymede, his Beauty—C.3.20.15-16<sup>82</sup>.  
 H. From the Trojan War and its Characters  
 1. From Helen, her beauty—E.14.13-14.  
 2. From Achilles, hiding among Lycomedes's daughters—C.1.8.13-16.  
 3. From Nireus, his beauty—C.3.20.15; E.15.22<sup>83</sup>.  
 4. The Greeks' stormy return from Troy—E.10.12-14.  
 I. From Orestes Killing his Mother—S.2.3.133<sup>84</sup>.  
 J. From Lynceus, his Far Vision—Ep.1.1.28.  
 K. From Roman Ilia, her Fame—C.3.9.8.

#### VIII. SIMILES DRAWN FROM LITERARY OR HISTORICAL CHARACTERS AND SITUATIONS

- A. From Poets  
 1. From Archilochus, spurned by Lycambes—E.6.13.  
 2. From Hipponax, foe to Bupalus—E.6.14.  
 3. From Anacreon, his ardor for Bathyllus—E.14.9-12.  
 4. From Lucilius  
 a. Arranging words in feet—S.2.1.29.  
 b. Calling Scipio just and brave—S.2.1.17.  
 B. From the Phocaeans, Leaving Home Bound by a Curse—E.16.17-22<sup>85</sup>.  
 C. From Characters in Latin Plays  
 1. The father in Terence's *Heauton Timorumenos*—S.1.2.20-22.  
 2. Greedy Chremes, hiding money—E.1.33<sup>86</sup>.  
 3. Topsy Pyrrhia carrying ball of stolen wool—Ep.1.13.14<sup>87</sup>.

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#### REVIEWS

Literary Criticism in Antiquity: A Sketch of Its Development. Volume I, Greek, Volume II, Graeco-Roman. By J. W. H. Atkins (Cambridge: At the University Press, 1934). Pp. xi, 199, xi, 363. 25 shillings.

<sup>80</sup>Compare simile in *Culex* 117-118.

<sup>81</sup>The point is the Hydra's waxing strong against Heracles after he had cut it in two.

<sup>82</sup>Ganymede's being carried off by the eagle occurs in a later simile in an epigram by Nicarchus (*Anthologia Palatina* 11.407).

<sup>83</sup>For Nireus's beauty see *Iliad* 2.673-674.

<sup>84</sup>Vergil draws a simile from Orestes's frenzy on the stage at sight of the Furies (*Aeneid* 4.471-473).

<sup>85</sup>For this incident see Herodotus 1.165.

<sup>86</sup>Apparently a character in a play no longer extant. No Chremes in an extant play is a miser.

<sup>87</sup>According to the Scholiast, this is an allusion to a play by Titinius.

Mr. Atkins's work, *Literary Criticism in Antiquity* . . . , is significant. Written by a professor of English literature, it is intended not so much for classical specialists as for that larger body of readers who, while they are primarily interested in modern problems of criticism, may yet find profit in a discussion of origins. Mr. Atkins is rightly convinced that, unless attention be given to its historical growth, criticism can be but imperfectly understood, and that much of the critical writing in English must, without some knowledge of both Greek and Latin theory, remain meaningless. So much in the traditional teaching of English has been abandoned by instructors who know little of other languages and literatures that it is refreshing to find an impartial search for value, stimulus, and guidance in the many-sided criticism of the two imperishable literatures of the past.

The first volume lays the foundations for the second. Dividing his subject among three periods, Athenian, Hellenistic, and Graeco-Roman, Mr. Atkins deals with the first two in his earlier volume. This contains six chapters: I, Introduction (1-10); The Beginnings: Aristophanes (11-32); III, The Attack on Poetry: Plato (33-70); IV, The Development of Poetic Theory: Aristotle (71-119); V, The Development of Rhetorical Theory: Isocrates, Aristotle, and Theophrastus (120-163); VI, The New Poetics: Neoptolemus of Parium, Callimachus, and Aristarchus (164-194). This volume has a separate Index (195-199).

Chapter II, The Beginnings, after touching on the earliest traces of critical thought in Greece and on the rhetorical influences of Gorgias and Thrasymachus, proceeds to an interesting survey of the contribution to criticism made by Aristophanes in the four relevant comedies, *Acharnians*, *Clouds*, *Thesmophoriazusae*, and especially the *Frogs* of 405 B. C., "in which Aristophanes's artistry as a comic poet is fairly rivalled by his insight and sagacity as a critic. . . ." (25). An instructive summary is given of the dramatist's attitude toward both Aeschylus and Euripides as social influences and toward the strictly literary merits and demerits of Euripides.

The next chapter is a careful and, on the whole, admiring estimate of the place to be assigned in the history of criticism to Plato, whose services to the subject cannot be understood without examination of the real significance of his banishment of poetry from his ideal State. For him (38) "the main avenue to knowledge or truth did not lie through the poets, and . . . poetry was no longer to be the ultimate authority in conduct and morals. . . ." Yet there are considerations which give us pause in accepting Plato's ukase of exclusion as final and absolute, for it is pointed out (48) that even in the Republic itself he could commend tragedy and epic provided they dealt with suitable themes, while elsewhere his works show an appreciation of poetry at its best and highest. His proscription of poetry was relative to his Utopia, and followed, almost as a bit of special pleading, from his taking the side of philosophy in the old feud with poetry.

Chapter IV contains a valuable survey of the teaching in the Poetics of Aristotle, devoting particular at-

tention to the ideal tragic themes and to conceptions, as well as misconceptions, of *unity*, *catharsis*, *peripeteia*, *anagnorisis*, and *hamartia*. Antheus, as the title of one of Agathon's plays (115), is not certain; and the alternative Anthos should be mentioned, if only as more romantically appropriate to a play with a purely invented plot.

The consideration of Aristotle's Rhetoric comes in the succeeding chapter, which is concerned with the development of rhetorical theory, and includes Isocrates and Theophrastus. Its main interest lies in grasping the efforts made by the critics to legislate for and improve not merely oratory, but prose style as such.

With the new poetics of Chapter VI we arrive at the post-classical age in Greece, the Hellenistic bridge leading to Roman criticism. The decline in the political importance of oratory inevitably divorced rhetoric from life, and favored the increase of dull rules and terminology, while the more cosmopolitan outlook brought novel forms of literature into vogue. The historical background is sketched by way of a necessary introduction to the examination of Alexandrian criticism as represented by such names as Callimachus and Aristarchus; and it is pointed out how Horace was influenced by Neoptolemus's adoption of the Peripatetic compromise regarding the aim of the poet as being both to teach and to delight.

The second volume contains nine chapters: I, The Critical Beginnings at Rome and the Classical Reaction: Terence, Lucilius, and Cicero (1-46); II, Classicism Established in Poetic Theory: Philodemus and Horace (47-103); III, Classicism and Prose Style: Dionysius of Halicarnassus (104-136); IV, The Literary Decline and Contemporary Comments: *Tractatus Coislinianus*, The Two Senecas, Persius, and Petronius (137-174); V, The Critical Revival and Theories of Style: Tacitus and Demetrius (175-209); VI, The New Critical Outlook and Methods: "Longinus" (210-253); VII, The Restatement of Classicism: Quintilian (254-298); VIII, Critical Cross-Currents: Martial, The Younger Pliny, Plutarch, Dio Chrysostom, and Lucian (299-345); IX, Conclusion (346-354); Index (355-363).

The first of these chapters traces the development of critical activity at Rome from its early phases in the second century B. C. up to and including Cicero. Thus there pass before us Terence's views on comedy and on dramatic 'contamination', the comments by Lucilius upon contemporary literature and the action of Hellenistic theories upon him, the interest of Accius in the history of poetry, the 'canon' or merit-list drawn up by Volcacius Sedigitus, Cato's famous definition of the orator as *vir bonus dicendi peritus* (all that is left of his treatise on rhetoric), the doctrines of the anonymous Rhetorica Ad Herennium, Varro's teaching on analogy and anomaly, and the momentous contribution to the subject made by Cicero, especially in his *De Oratore*, *Brutus*, and *Orator*. Professor Atkins, following his custom with the greater names in his work, gives in Cicero's case, toward the end of the chapter, a summary estimate of his achievement.

One of the most important sections of the whole work is Chapter II of this second volume, because it

consists of a systematic review of Horace as a critic in *Sermones*, *Epistulae*, and in what has influenced and must always influence posterity, the *Ars Poetica*. Among the matters discussed are the perplexing problem of the date of the *Ars Poetica*, the explanation of the considerable space accorded to stage-music and the Satyric drama, the debt owed to Neoptolemus, the structure of this epistle to the Pisos, and the significance of the treatment of 'propriety' (*decorum*) at its beginning and at its end. It is worth while to quote a few lines from the estimate of Horace's criticism as a whole (96-97):

... Conscious of the artistic crudities of the archaic native poetry, conscious, too, of the lack of high seriousness in the work of the neoterics, he sets out to champion the new school of poetry represented by Virgil, Varius and others, on the ground that in it were embodied those ideals and standards which made for great art. To this task he had been drawn by a recognition of the national needs. ... His object, in short, was to give new direction to contemporary effort by the inauguration of a national movement in literature which should be worthy of the high destiny of the Roman people. ...

About Dionysius of Halicarnassus, who is the chief figure in the next chapter, the conclusion reached is (135) that, though he was lacking in originality and depth, and inferior to Cicero in psychological insight and scope, and though he was possessed of but little of the inspired and infectious enthusiasm of "Longinus", "yet a place in the ranks of the greater critics of antiquity can scarcely be denied him. ..."

Chapter IV is full of instructive material. Starting with the *Tractatus Coislinianus*, a Greek compilation which is mainly a discussion of comedy, it passes under review the Elder Seneca's specimens of Roman rhetoric, Persius's onslaughts upon the faults of Neronian poetry, the three critical passages in Petronius's *Satyricon*, the remarks of the Younger Seneca on decadence in literature, and, later in the chapter, though earlier in date, the notice taken by Velleius Paterculus of certain features in literary history.

Chapter V is given to Tacitus's *Dialogus* and to Demetrius on Style. The conflicting arguments for date and authorship of the *Dialogus* are summarized with lucidity. Professor Atkins mentions (181) "a gap in the parent MS." of the *Dialogus*, but it is necessary to assume a second gap to account for the absence of the first part of Maternus's speech. With respect to the *Dialogus* a good point is made by the statement (191) that, while Tacitus there was palpably Ciceronian, later "he was to fashion a new style of his own—sinewy, terse, piquant and picturesque, precisely that more direct and novel form of expression which, according to the *Dialogue*, the new age required. ..."

The famous treatise *On the Sublime* by the so-called Longinus is for Professor Atkins an obviously congenial theme in Chapter VI, which it is impossible to summarize here. The chapter will amply repay perusal.

Chapter VII, on Quintilian, which might have gained in effect by shortening, balances judiciously the merits and the demerits as literary critic of the great teacher of rhetoric. Testimony is borne to the value of Quin-

tilian's common sense and ripe experience, the endowments which commend him to all attentive readers, while they go some way toward explaining the limitations in his critical estimates. His standpoint is not that of the aesthetic critic, but that of the professor of rhetoric.

Chapter VIII handles in an interesting manner various pronouncements drawn from the Latin of Martial and Pliny the Younger, and the Greek of Plutarch, Dio Chrysostom, and Lucian.

The Conclusion, Chapter IX, may well be quoted in part (353-354):

... It is well, for instance, to be reminded that art is a worthy aim of the noblest efforts of human activity; that greatness in literature comes through limitation and restraint; or that half the secret of the charm of poetry lies in the art which suggests but does not say. Or again, it may be, our attention is recalled to the beauty that resides in form, to the symmetry, the poise, and dignity that result from a nice calculation of details, to the simplicity again that looks so easy and yet is so hard to come by, to a thousand and one devices all artfully concealed, and above all to the convincing effects of an unflinching tact or sense of fitness. These are among the things that no artist can afford to forget; though the English genius with its naturally "romantic" bias, inclines rather to utterance of an unstudied kind than to effects that result from taking thought. And never probably has the steadying influence of antiquity been more needed than it is today, when amid the bewilderment of new aims, new methods and standards, the one point of common agreement is the common revolt against all conventions in art. The results are seen in the eccentricities, the disharmonies that prevail; in the unflagging efforts after a capricious and assertive self-expression; and in the attempts at rendering all things new and most things violent in art. To an age perplexed antiquity comes with its teaching of other things....

This work emphasizes the teaching of classicism, that the true ends of art are attained when there is in the artist a balance of free creation and control, and that the appeal of great art is addressed (354) "neither to an individual nor to an age but to something elemental and universal in man...."

Professor Atkins is to be congratulated on his performance of a useful task. His style is clear and his views are sensible. He is eminently successful in treating the Poetics, the Ars Poetica, and the tractate On the Sublime. The short bibliography in the first footnote to each chapter gives the reader a list of relevant texts and translations, and references to the text of the different authors indicate the sources of the views cited. Neither Index is exhaustive, for a few names recorded in the body of the work are omitted, and other names occur in the text oftener than the Indexes would suggest. It is not safe to suggest (2.10) without any comment 186 B. C. as the date of Lucilius's birth; most authorities accept 180 as the best correction of Jerome's 148, since that date can be explained by a confusion of the names of consuls. The Younger Seneca's birth-year is given (2.166) as 4 A. D.; this is impossible, because, as I have pointed out elsewhere, Seneca in *De Tranquillitate Animi* 17.7 records his personal recollections of Asinius Pollio, and Pollio died in 5.

There is little to cavil at in the translations. But Seneca's disdainful question, *Quis horum ad virtutem*

*viam sternit?* (2.167), is not so much "which of these... has smoothed the way to virtue?" as "which of these is paving the high-road to virtue?" Quintilian's *proprietas* (2.283) is not "sense of touch": it connotes rather exactness or appropriateness of expression. Readers might find obscurity in the remarks (2.274) on the hiatus mentioned by Quintilian as objectionable. But there is certainly in the two volumes a prevailing clarity of statement and a prevailing accuracy of print.

No intelligent student of modern literatures could peruse these volumes without realizing, to his unquestionable advantage, the merits as well as the defects of ancient rhetoric, and the extent to which, though it was fundamentally concerned with oratory, it had also to deal with the principles not only of artistic prose in general, but also of all great poetry. The work is one of stimulating interest for those of us whose main duty has been the study of the literatures of Greece and Rome accompanied by an endeavor to appreciate some of the great achievements of English and other modern literatures which no sound classical scholar can afford to neglect.

NEWCASTLE-UPON-TYNE

J. WIGHT DUFF

The Ancient World. By T. R. Glover. New York: Macmillan; Cambridge: At the University Press (1935). Pp. viii, (iv), 388. 8 Plates, 12 Text-Figures, 6 Maps.

From the point of view of the teacher and the student, Mr. Glover's book, *The Ancient World*, is undoubtedly the most valuable contribution to the study of classical antiquity since the publication of Professor Zimmern's work, *The Greek Commonwealth*....<sup>1</sup> The book is not a textbook, nor does it pretend to be. As Mr. Glover states in the Preface, it was written "to enlist recruits for a study which the writer feels to be of supreme interest....", the opening chapters in the story of Western civilization. In its pages, rich in classical allusion and in pertinent comparisons to the modern world, ancient history becomes a living study, and the student will see a new significance in his work. For those of us who teach, *The Ancient World* is a book to be read again and again.

Mr. Glover begins with a thought-provoking consideration of two important formulas, as he calls them, in historical development: (a) Ranges, Rivers, and Roads, and (b) Clan, Canton, and City (Chapter I, 1-18). Prehistoric Greece is then discussed in terms of three epics, the Iliad, the Odyssey, and the Argonautica, and rarely since the time of the rhapsodes have stories been told so well (II, 19-45). Chapters III and IV cover The Early Greek World (46-71) and The World Eastward, that is the Near East, to 500 B. C. (72-95). The next two chapters present The Wars of Greeks and Persians (96-117) and The Greek City (118-143). Chapter VII carries us through the Peloponnesian War to the death of Philip; it develops the theme of The Divided Greek World (144-176). A striking comparison (172-173) between the defeat of the Spar-

<sup>1</sup> Alfred E. Zimmern, *The Greek Commonwealth: Politics and Economics in Fifth-Century Athens* (Oxford: At the Clarendon Press, 1911. The fourth edition of this work appeared in 1924).

tans by the light-armed troops of Iphicrates and Brad-dock's disaster in 1755 brings out the ineffectiveness of heavy regulars in forest regions.

Mr. Glover now leaves the Greeks for a discussion of *The Early Roman World* (VIII, 177-198), and the *Jews* (IX, 199-218). He comes back to Alexander the Great in Chapter X (219-242). While the treatment of these subjects is more than adequate, Mr. Glover does not seem so sure of his ground.

The headings of the remaining six chapters give a good idea of the contents of the chapters: *The Hellenistic World* (XI, 243-263), *Greek, Roman and Carthaginian* (XII, 264-287), *A Century of Change* (XIII, 288-308: this chapter carries the reader from the Gracchi to Cicero), *Caesar and Augustus* (XIV, 309-332), *The Christian Church in the Roman Empire* (XV, 333-348), and *The Roman Empire* (XVI, 349-372). In Chapter XIII there is an especially fine discussion of Cicero (304-308) which every student of Cicero should read. The same is true of the account, in the next chapter, of Caesar's campaigns in Gaul (313-317).

Mr. Glover is to be congratulated upon the excellent maps which he secured. Their novelty lies in the subordination of political boundaries to the emphasis on the "formula" of ranges, rivers, and roads. The Text-Figures are well chosen. It seems a bit unfortunate that all the sculpture represented in the Plates is of Hellenistic date: The winged Victory of Samothrace, The Dying Gaul, The Dancing Satyr, and the Venus di Milo. The most attractive of the Plates is entitled "Athens a hundred years ago", and is taken from Wordsworth's *Athens and Attica*.

This book fills a place which has too long been vacant. We have thought too much of textbooks and learned dissertations and not enough of our students. The teaching profession should feel deeply indebted to Mr. Glover.

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*Hymns of Callimachus, With the Hymn of Kleantes, in English Verse.* By Arthur S. Way. London: Macmillan (1934). Pp. 36. 2 shillings, 6 pence.

*The Epigrams of Callimachus Translated by Gerard Mackworth Young.* Oxford University Press, London, Humphrey Milford (1934). Pp. xv, 142. \$2.50.

To the works of Callimachus alone, among the Alexandrians, have any considerable recent additions been made, and those only in the course of the present century. Within that period the discovery of new fragments among the papyri and their publication have started a stream of discussion, which has flowed mud-dily at times, but, on the whole, has swept away much debris. As the papyrus finds of portions of Sappho and of Menander motivated an entirely fresh consideration of these poets, which contributed more of value than the fragments *per se*, so it has been with Callimachus. Studies by Wilamowitz, Pfeiffer, Rostagni, Cahen, Edwards, Hauvette, Kuiper, and others have clarified our ideas on the Alexandrian period and have enhanced our estimate of the poet's genius.

Contemporaneously with this quickening of the specialist's interest there has developed a wide general curiosity about the Alexandrians and all their works. It finds its genesis in the times. As to-day the world of culture is in the throes of change, so then the old Hellenic world was dying and a new Hellenistic civilization was coming into being. Poets were sloughing off the democracy which Athens had cherished and were learning to live under despotisms. The Small Book was fighting its duel with the Large Book. The library was acknowledged as the natural workshop of the man of letters. Callimachus typifies all this. He stands Janus-like astride the path where the past and the future meet, and allows, as he shows in his quarrel with Apollonius, traffic only in the latter direction. No longer considered merely "The idle singer of an empty day", he is adjudged the authoritative interpreter of the spirit of a period of transition which has much in common with to-day.

In view of this increased interest, it is gratifying to welcome two fresh volumes of Callimachus in English verse which make accessible to a generation which knows not Greek typical aspects of his genius: the *Hymns* and the *Epigrams*. Each of the works under review is fortunate in its translator. A. S. Way, the distinguished versifier of the *Hymns*, devoted a long life to composing urbane and facile versions of Greek and Roman poets. Little need be said at this late date of his technique in general or of the limits of his effectiveness. But, whereas his learned coyness in rendering the robust fun of Aristophanes and his distinctly literary quality elsewhere may often strike a discordant note, in his translation of the *Hymns* his bookishness stands him in good stead. Way was an Alexandrian of the type of the Callimachus of the *Hymns* and in this field, consequently, his ideal poetical interpreter. For meter he employs long six-foot lines, rhyming in pairs to reproduce the elegiac distich of the poem entitled the 'Bath of Pallas'. The form is well suited to the spirit of the matter. To pretend that these lines always reflect the smooth metrification of Callimachus would be to do scant justice to the craftsmanship of the Greek. But they do suggest, by their very odor of the lamp, something of the spirit which the specialist detects in reading the original.

The translator of the *Epigrams*, G. M. Young, was confronted with an essentially different problem. Here the highest art must appear as artlessness. As Mr. Young says (xiii),

The most conspicuous features of his style <i. e. in the *Epigrams*> are clarity and ease. . . . No word is included that could be spared. . . . Although the versification is consummate, the sentences are as complete and straightforward as the plainest prose. . . . The language itself is of the simplest. No style could be more perfectly adapted to our author's purpose: needless to say, it is the outcome of extreme elaboration.

This note of simplicity, of directness, of disdain of ornamentation, on the basis of which alone Wilamowitz denies to the sonneteers of Italy and among the 'Par-nassiens' entrance into the goodly company of the An-

thology, Mr. Young strives with an unusual measure of success to reproduce. One illustration, by no means his happiest, must suffice, the famous Heraclitus epigram (97):

One told me, Heraclitus, you were dead.  
I wept: and thought how oft we two have sped  
The sun with talking. Carian friend, you must  
Be lying now an old, old heap of dust.  
Ay, but your nightingales yet live: on those  
Death's hand, that plunders all, shall never close.

This invites inevitable, but unfair, comparison with the famous rendering of Cory, which is among the gems of English poetry:

They told me, Heraclitus, they told me you were dead,  
They brought me bitter news to hear, and bitter tears to shed....

Those whose memories are long will recall how Professor Gildersleeve, in Brief Mention (The American Journal of Philology 33. 112, 485-487), wrote of "the tender grace of Cory's version, as a poem a classic, as a translation a failure.... it repeats unnecessarily, it pads outrageously....", "A pretty poem, Mr. Cory, but you must not call it Callimachus'...." Mr. Young's translation does not always attain the *mot juste*, but it does to an unusual degree approach the clipped, artistic simplicity of the original.

The volume is attractively printed, with the Greek from the beautiful Proctor font, one epigram to the page, and the translation on the opposite page. There are a brief and discriminating Introduction (xi-xv) and short but adequate explanatory notes (123-142).

Both books will perform their function well.

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## CLASSICAL ARTICLES IN NON-CLASSICAL PERIODICALS

### XI

The Times Literary Supplement (London)—October 3, Review, favorable, of Jack Lindsay, Despoiling Venus [an historical novel of Rome in the first century B. C. with Clodius, Clodia, and Caelius Rufus as the principal characters]; Brief review, mildly favorable, of Sulamith Ish-Kishor, Magnificent Hadrian ["half novel, half history"]; October 10, Review, generally favorable, of Sir John A. R. Marriott, Dictatorship and Democracy ["a detailed historical survey"]; Review, generally favorable, of International Map of the Roman Empire: Sheets Edinburgh, Lyon, Alexandria, Cairo, and Aswan ["scale 1:1,000,000, 1 inch = 15.78 Roman miles and 16.26 English miles, 1 cm. = 6.4 Roman miles, 6.21 English miles and 10 kilometres"]; Review, very favorable, of E. H. Blakeney, Musaeus: Hero and Leander, The Greek Text

<In THE CLASSICAL WEEKLY 25.97-99 Professor Gonzalez Lodge reviewed Selections from the Brief Mention of BasilLanneau Gildersleeve, Edited, With a Biographical Sketch, and an Index, by Charles William Emil Miller (The Johns Hopkins Press, 1930. Pp. liii, 493). On page 99 he quotes largely from Professor Gildersleeve's discussion of Cory's translation of this epigram. He gives also Gildersleeve's own rendering of the poem. In THE CLASSICAL WEEKLY 25.127 Professor Gertrude Hirst, of Barnard College, published a short note entitled Professor Gildersleeve On Cory's Version of Callimachus. C. K.>

with Introductory Note, Annotations, Translation and Index; Brief review, favorable, of X. F. M. G. Wolters, Notes on Antique Folklore on the Basis of Pliny's Natural History, L. XXXVIII, 22-29; Brief review, uncritical, of Rendel Harris, The After-Glow Essays, No. 12: Emendations to the Greek of the New Testament; October 17, Review, qualifiedly favorable, of Strabo, <Description of Greece>, Volume V: Companion Volume, consisting of maps, plans, illustrations, and descriptive matter, and a full Index to Volumes 1-4, prepared by <R. E.> Wycherley [a volume of The Loeb Classical Library]; Review, generally unfavorable, of Ezra Pound, Homage to Sextus Propertius ["a very much and...deliberately 'jumbled translation' of parts of some sixteen elegies from the Second and Third Books of Propertius"]; Brief review, generally favorable, of Albert B. Purdie, Latin Verse Inscriptions; Brief review, favorable, of T. Hudson-Williams, A Short Introduction to the Study of Comparative Grammar (Indo-European); October 24, Review, generally favorable, of <Miss> E. M. Butler, The Tyranny of Greece over Germany: A Study of the Influence Exercised by Greek Art and Poetry over the Great German Writers of the Eighteenth to the Twentieth Centuries; Review, favorable, of Robert Hutchison and G. M. Wauchope, For and Against Doctors: An Anthology; Brief review, unfavorable, of Hendrik W. van Loon, Ships and How They Sailed the Seven Seas (5000 B. C.-A. D. 1935);

November 2, Review, favorable, of Sir Robert W. Livingstone, Greek Ideals and Modern Life; Fishing in Homer, <Lord> Rennell [a letter to the editor attempting to explain the reference to the "horn of an ox from the fields" as part of the gear of the Homeric fisherman]; The Temple at Armant, Robert Mond and Oliver H. Myers [a letter requesting information about unpublished descriptions, plans, sketches, etc., of the temple at Armant, in Egypt, built by Cleopatra in honor of the birth of her son Caesarion and "completely demolished between the years 1861 and 1863"]; Brief review, mildly favorable, of S. W. Gentle-Cackett, The Antioch Cup, Reputed to be Associated with the Holy Grail; November 9, Review, favorable, of W. K. C. Guthrie, Orpheus and Greek Religion: A Study of the Orphic Movement; Fishing in Homer, William Radcliffe [a brief letter commending Lord Rennell's suggestion made in the issue of November 2]; Brief review, generally favorable, of Gunther Birkenfeld (translated by Winifred Ray), Augustus ["not so much a novel, as it professes to be, as an imaginative biography of its subject"]; Brief review, favorable, of <Anonymous>, Series Episcoporum Romanae Ecclesiae ab Initio usque ad Hodiernum Tempus Versibus Hexametris in Usum Scholarum Conscripta; Brief review, favorable, of Henry G. Meecham, The Letter of Aristaeas: A Linguistic Study with Special Reference to the Greek Bible; November 16, Review, qualifiedly favorable, of J. MacDonald Cobban, Senate and Provinces, 78-49 B. C.; November 23, Review, favorable, of C. H. Roberts, An Unpublished Frag-

ment of the Fourth Gospel in the John Rylands Library, Edited; Fishing in Homer, A. Shewan [a letter arguing against Lord Rennell's explanation in the issue of November 2]; Brief review, favorable, of Arthur S. Pease, *Publi Vergili Maronis Aeneidos Liber Quartus*, Edited; November 30, Review, favorable, of F. Homes Dudden, *The Life and Times of St. Ambrose* (two volumes); *Tales of Action: Romans, Vikings and Desperadoes* [this contains a review, favorable, of Jack Lindsay, *Runaway*, and, mildly unfavorable, of Paul L. Anderson, *Swords of the North*, both stories of Roman times intended for children];

December 7, Review, qualifiedly favorable, of <Mrs.> M. Whiting Spilhaus, *The Background of Geography* ["a history of geographical exploration, discovery and settlement, regarded as the natural consequence of economic, political and religious developments in the history of mankind"]; Review, favorable, of H. W. B. Joseph, *Essays in Ancient and Modern Philosophy* [the first six deal with Plato's Republic and Aristotle]; December 14, Review, generally favorable, of *The History of Herodotus of Halicarnassus*, The Translation of G. Rawlinson, Revised and Annotated by A. W. Lawrence, With Nine Wood Engravings by V. Le Champion, and a Series of New Maps by T. Poulton, to Which is Added a Life of Herodotus and the Behistun Inscription [a de luxe edition by the Nonesuch Press]; Review, favorable, of Jean Destrez, *La Pécia dans les Manuscrits Universitaires du XIII<sup>e</sup> et du XIV<sup>e</sup> Siècle*; Brief review, favorable, of Gisela M. A. Richter and Marjorie J. Milne, *Shapes and Names of Athenian Vases*; Brief

review, favorable, of T. G. Tucker, *The Agamemnon of Aeschylus and The Prometheus of Aeschylus*, Translated <into prose>; December 21, Review, mildly unfavorable, of J. Holland Rose, *Man and the Sea: Stages in Maritime and Human Progress*; Review, favorable, of A. B. Ramsay, *Frondes Salicis*, and of H. Rackham, *This Way and That*, Being Translations into and out of Greek and Latin Prose and Verse; Review, mildly favorable, of Vincenz Brun, *Alcibiades, Beloved of Gods and Men* [a novel]; Review, qualifiedly favorable, of Vladimir Solovyev, *Plato* (translated by Richard Gill); Chapman's *Homer Again*, George G. Loane [a letter to the editor discussing the text and the meaning of a few passages]; *Butler and the Odyssey*, Robert Steele [a letter referring to a passage in "Eustathius, a medieval Byzantine editor of Homer" that anticipates "Butler's sardonic theory of a female authorship of the Odyssey"]; Brief review, favorable, of Burchardus de Bellevaux: *Apologia de Barbis, Nunc Primum ex Ms. Add. 41,997 Musaei Britannici Edidit E. Ph. Goldschmidt*; December 28, Review, qualifiedly favorable, of A. S. Diamond, *Primitive Law* [the author "has boldly challenged many of Sir Henry Maine's conclusions. . . . In particular, he attacks Maine's theory that law is derived from a mixture of religion, morality and law"]; Brief review, favorable, of Pauline Holmes, *A Tercentenary History of the Boston Public Latin School, 1635-1935*; Brief review, generally favorable, of G. L. Barber, *The Historian Ephorus (The Prince Consort Prize Essay, 1934)*.

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